

The Church of the Redeemer

MIHP # B-1381

5603 North Charles Street
Baltimore, Baltimore County, MD

Constructed between 1954-1958

Private Access

The Church of the Redeemer (1954-58) is the work of a master, architect Pietro Belluschi, and one of the first post World War II Modernist church designs in the mid-Atlantic region and one of the earliest examples of non-traditional church architecture in Maryland, making it significant under Criterion C.¹ It is located in an upper-class residential suburban neighborhood approximately 8 miles north of the Inner Harbor. The program of the Belluschi commission called for a new sanctuary as well as administration and education buildings to be added to the existing site, which included a chapel dating back to the mid-19th century, a parish hall built in 1928, and rectory. This nomination is concerned with all parts of the compound designed by Belluschi in association with Rogers & Taliaferro between 1954-58—the church, administration, and education buildings. The congregation desired that the new buildings not overwhelm the historical chapel nor mar the natural beauty of the site.

Belluschi adopted a contextual, site-specific approach designed to interpret the internal spirit of the existing chapel but recast in contemporary language. He recognized that worshipers had an emotional need for visible continuity with the past and retained traditional elements of church architecture but interpreted them in “the language of our own time” through simple, straightforward design, careful attention to detail, the use of local materials, and sympathy to the people and the land of the project. Using stones of the same color and from the same quarry, the

¹ This nomination refers to the 1954-1958 church designed by Pietro Belluschi and to the site of The Church of the Redeemer as a whole. It does not include the chapel (MIHP # B 126) from the mid-19th century or the parish hall of 1928.

new and existing buildings maintain continuous rooflines, and are connected by loggias and courtyards. Roof slopes for the chapel and church adopt the same angle. The four gabled roofs of the new church echoed the gables of the parish hall and the original chapel, which makes it appear that the new church was designed as part of a unified whole.² On the interior, Belluschi strove to realize a human scale, believing that a sensitive and creative approach would result in “the kind of atmosphere most conducive to worship.”³ In addition to the respect shown for the pre-existing architectural character of the site, other significant features of The Church of the Redeemer included the integration of the work of artists as essential design elements, the placement of courtyards for meditation between the buildings, and the rendering of particular segments of the design into a consistent mutually complementary whole, which seems to have existed on the land always, but embodies a contemporary spirit.⁴

The Church of the Redeemer (1954-58) is recognized as one of the most progressive examples of twentieth-century American church architecture and critically acclaimed as a Modern building that was attractive, economical, and responsive to the functional and spiritual circumstances of the commission. The Church of the Redeemer, like many of Belluschi's churches, was quite influential in American architecture, not so much because it was a bold design in the vein of the most progressive European architects, but because Belluschi so skillfully worked with the church to create a solution that fit the congregation's needs, beliefs, site, and budget. Belluschi's work, in other words, is distinguished from most Modern church architecture because he was primarily concerned with providing an atmosphere conducive to worship, rather than making an architectural statement. In addition to the respect shown for the pre-existing architectural character of the site, other significant features of The Church of the

² Christ-Janer and Foley, 174.

³ Ibid., 64-66, 69, 71.

⁴ Farr, 57-58.

Redeemer included the placement of courtyards for meditation between the buildings; the rendering of particular segments of the design into a consistent mutually complementary whole, which seems to have existed on the land always, but embodies a contemporary spirit; and the integration of the work of artists as essential design elements. Although Belluschi is the principal author of the design of Church of the Redeemer, other talented architects and artists contributed significantly to a truly collaborative work process. They included Archibald Rogers, Francis Taliaferro, and Charles Lamb, who oversaw the siting of the church, administrative, and educational buildings in relation to the existing structures and supervised construction; Gyorgy Kepes, who designed the magnificent interior stained glass window of the church; Ronald Hayes Pearson, a silversmith from Rochester, New York, who designed the slender hanging cross in nickel and silver alloy suspended over the altar; and Edward Bruce Baetjer, the landscape architect who designed the series of six landscaped courtyards that comprise an integral part of the whole complex. The Church of the Redeemer is widely regarded as one of premier examples of mid-century American church architecture designed by a master architect working at the height of his powers. It therefore deserves designation despite the fact that it has not quite reached 50 years of age.

The following National Register of Historic Places form was prepared for inventory documentation purposes only; the property has not been nominated to the National Register.

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name The Church of the Redeemer

other names _____

2. Location

street & number 5603 North Charles Street

☐ not for publication

city or town Baltimore

☐ vicinity

state Maryland code MD county Baltimore City code 510 zip code 21210

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☐ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☐ locally. (☐ See continuation sheet for additional comments).

Signature of certifying official/Title _____

Date _____

State or Federal agency and bureau _____

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments).

Signature of certifying official/Title _____

Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby, certify that this property is:

☐ entered in the National Register.

☐ See continuation sheet.

☐ determined eligible for the National Register.

☐ See continuation sheet.

☐ Determined not eligible for the National Register.

☐ removed from the National Register.

☐ other (explain): _____

Signature of the Keeper _____

Date of Action _____

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5. Classification**Ownership of Property**

(Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property

(Check only one box)

- ☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
5		buildings
1		sites
		structures
		objects
6		Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

number of contributing resources previously listed in the National Register

N/A

6. Function or Use**Historic Functions**

(Enter categories from instructions)

Education/School

Religion/Religious Facility

Current Functions

(Enter categories from instructions)

Education/School

Religion/Religious Facility

7. Description**Architectural Classification**

(Enter categories from instructions)

Modern Movement

Materials

(Enter categories from instructions)

foundation Concrete

walls Stone

roof Stone/Slate

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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Section 7 Page 1

Description Summary:

The Church of the Redeemer (1954-58) is the work of a master, architect Pietro Belluschi, and one of the first post World War II Modernist church designs in the mid-Atlantic region. It is located in an upper-class residential suburban neighborhood approximately 8 miles north of the Inner Harbor. The program of the Belluschi commission called for a new sanctuary as well as administration and education buildings to be added to the existing site, which included a chapel dating back to the mid-19th century, a parish hall built in 1928, and rectory. This nomination is concerned with all parts of the compound designed by Belluschi in association with Rogers & Taliaferro between 1954-58—the church, administration, and education buildings. The congregation desired that the new buildings not overwhelm the historical chapel nor mar the natural beauty of the site.

Belluschi adopted a contextual, site-specific approach designed to interpret the internal spirit of the existing chapel but recast in contemporary language. He recognized that worshipers had an emotional need for visible continuity with the past and retained traditional elements of church architecture but interpreted them in “the language of our own time” through simple, straightforward design, careful attention to detail, the use of local materials, and sympathy to the people and the land of the project. Using stones of the same color and from the same quarry, the new and existing buildings maintain continuous rooflines, and are connected by loggias and courtyards. Roof slopes for the chapel and church adopt the same angle. The four gabled roofs of the new church echoed the gables of the parish hall and the original chapel, which makes it appear that the new church was designed as part of a unified whole.¹ On the interior, Belluschi strove to realize a human scale, believing that a sensitive and creative approach would result in “the kind of atmosphere most conducive to worship.”² In addition to the respect shown for the pre-existing architectural character of the site, other significant features of The Church of the Redeemer included the integration of the work of artists as essential design elements, the placement of courtyards for meditation between the buildings, and the rendering of particular segments of the design into a consistent mutually complementary whole, which seems to have existed on the land always, but embodies a contemporary spirit.³

¹ Christ-Janer and Foley, 174.

² Ibid., 64-66, 69, 71.

³ Farr, 57-58.

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General Description:

Setting and Site Plan

The Church of the Redeemer is located within the city of Baltimore, approximately 8 miles north of the Inner Harbor in an upper-class residential neighborhood of mostly single-family homes. The site is bordered on two sides by streets meeting at a right angle: Charles Street, a major thoroughfare, and Melrose Avenue, which is of average activity. The other two edges of the site are bordered by alleys. The compound of this Episcopal congregation consists of a chapel, dating back to the mid-19th century, a parish hall built in 1928, the church, an administration building, and an education building (these last three built in the mid-20th century). The buildings are located on a 9-acre lot, featuring large expanses of lawn and mature trees.

All of the buildings on the site are connected to one another. The new church and offices are attached to the parish hall, which is also connected to the chapel and education building. There are six landscaped gardens on the site. St. Paul's Courtyard is located between the administration building and the main entrance of the church. St. John's Court is located between the church's south transept and the chapel. This courtyard is enclosed by a wooded fence, in places supported by a stone base. The Meditation Court is completely enclosed between the church and the parish hall. St. Mary's Court is located next to the parish hall and choir room (the link between the parish hall and the chapel). Epiphany Court is located between the wings of the Education Building and the Nativity Court is located between the Education Building and the Parish Hall.

Parking is located to the north of the buildings, in two distinct parking areas. One is directly north of the church and main entrance area. The other parking area is located around the administration building. There is a curved driveway that leads up to the main entrance area from the parking area.

This nomination is concerned with all parts of the compound designed by Pietro Belluschi—the church, administration and education buildings. Also, general references to the “Church of the Redeemer” encompass these auxiliary structures designed by Belluschi, in addition to the church itself.

Although Pietro Belluschi (1899-1994) must be considered as the principal author, the design and construction of the Church of the Redeemer involved other talented architects and artists, including Archibald Rogers, Francis Taliaferro, Charles Lamb, and Gyorgy Kepes. This was a truly collaborative relationship because of Belluschi's other obligations; Belluschi allowed Rogers and Taliaferro to have a substantial role in the design of the church.⁴ Gyorgy Kepes, a professor of visual design at the Massachusetts Institute of Technology, designed the magnificent interior stained glass window of the church. The mechanical engineers

⁴ Clausen 1994, 234-235.

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for the project were Henry Adams, Inc. They also acted as lighting consultants. The general contractor was Consolidated Engineering Co., Inc. and the landscape architect was Edward Bruce Baetjer.⁵

Programmatic requirements called for a new sanctuary to be added to the existing site, which included a chapel, parish hall, and rectory. Despite their larger square footage, the new structures were not supposed to overwhelm existing ones. In particular, the administration and education buildings had to fit unobtrusively into the site and not mar its natural beauty.⁶

The first challenge the architects faced was devising an appropriate site strategy. Belluschi originally thought of locating the new church to the south of the chapel.⁷ However, Taliaferro, who as a local practitioner was more familiar with the site, realized that this location was too confining. Lamb suggested demolishing the rectory, located north of the church, and setting the new church on that side, in order to leave the southern portion of the lot facing Charles Street as open space.⁸ The architects decided to reuse stone from the rectory for the new church, as well as to cluster the new buildings toward the center of the lot, thus creating a sequence of landscaped courtyards.⁹

Exteriors

Belluschi adopted a contextual, site-specific approach to design. He believed that "the internal spirit captured in past architecture could be interpreted in contemporary language."¹⁰ Belluschi held definite beliefs with regards to religious architecture, which he expressed in an article published by *Architectural Record* in July 1963 and which influenced his Redeemer design. For him, architects should interpret the client's special moods; they ought to remember that a church belonged essentially to the congregation.¹¹

Belluschi's design for the new buildings were influenced by the pre-existing chapel, which he never envisioned demolishing. Erected in 1858, this well-preserved Gothic Revival chapel was constructed of stone from the Perine quarry, which was owned by a congregation member and located near the current intersection of North Charles Street and the Northern Parkway.¹² The stones are laid in a horizontal pattern and vary slightly in size. Their colors range from brown to gray. The chapel has two gable roofs, bordered by white wooden trim, that protect large stained glass windows. Similar wooden trims are also found around the entranceway into the chapel. The roof is covered with slate tiles in two different shapes that alternate every

⁵ Christ-Janer and Foley, 171.

⁶ Clausen 1992, 94.

⁷ Ibid., 98.

⁸ Clausen 1994, 235.

⁹ Clausen 1992, 98.

¹⁰ Carroll 1992, 65.

¹¹ Belluschi 1963, 131-132.

¹² Church of the Redeemer Archives.

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three rows. A gilded cross, clock, and chimes adorn the steeple and windows and doorways have pointed arches.

The interior of the old chapel consists of two rows of pews separated by an aisle, wooden flooring, and a vaulted ceiling. The interior walls are covered and painted white. The floor around the marble altar consists of a tile mosaic. Many of the furnishings are accented with brass fixtures. The chapel's interior is filled with memorial plaques, which are conspicuously absent from the new church.

The new church was connected to the old chapel through the existing fellowship hall and parish house. In order not to compete with the chapel's entrance, the new church was entered from the east through what is known as St. Paul's Courtyard.¹³ The doors off of this courtyard lead to a vestibule, which then leads into the back of the church. These two sets of doors were originally constructed of wood. However, in 2002, the doors from the courtyard to the vestibule were replaced with glass doors. When the doors from the vestibule into the church are open, worshipers are able to see outside and outside visitors are able to admire the stained glass window at the other end of the church.¹⁴

According to Albert Christ-Janer and Mary Mix Foley, the exterior of the new church is reminiscent of the Elizabethan half-timbered style adopted by many parish churches in the early 20th century because it has no planking or plaster.¹⁵ The overall massing, pitch of the gabled roofs, the combined use of wood, stone, and slate, and the cruciform plan, are also reminiscent of this style. The congregation requested that the new church not have a spire so that the one topping the old chapel remained the visual climax of the site.¹⁶

The church is approximately 130 feet from north transept to south transept. The distance from the back of the nave to the opposite end of the church is approximately 140 feet. The building, at its tallest, is 47' 10". The massing, roof profile and materials of the church resemble those of the old chapel.¹⁷ Using stones of the same color and from the same quarry, the new and existing buildings maintain continuous rooflines, and are connected by loggias and courtyards.¹⁸ Roof slopes for the chapel and church adopt the same angle. The four gabled roofs of the new church echoed the gables of the parish hall and the original chapel, which makes it appear that the new church was designed as part of a unified whole.¹⁹ Belluschi used the materials found in the chapel for the construction of the church to make sure the new church matched the existing buildings.

¹³ Ibid.

¹⁴ Bready interview.

¹⁵ Christ-Janer and Foley, 172.

¹⁶ Clausen 1992, 98.

¹⁷ Clausen 1990, 14.

¹⁸ Farr, 55.

¹⁹ Christ-Janer and Foley, 174.

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The walls are built of irregularly shaped and sized stone in a spectrum of beige and brown. They are two feet thick and generally consist of two to three layers of stone. Some of the stones have a curvature, which echoes that of the wooden arches gracing the gables. Blocks from the demolished rector's house were supplemented by stones from the same quarry. Stone was also re-used from a barn at the Bryn Mawr School, which originated from the same quarry.²⁰ Belluschi insisted that the stone walls be rustic rather than smooth. He specified that the mortar should be more textured than what was used in the chapel. Belluschi believed that these handwrought surfaces would serve "as a testimony of an earlier time when fine craftsmanship was valued and would be a useful reminder to the current generation that churches were once built by men, not machines."²¹

Because these are not load-bearing walls, it was possible to insert a ribbon window of stained glass between the wall and the roof. This window consists of glass strips, separated at regular intervals by vertical wooden mullions. Each glass strip is also divided by horizontal wooden mullions. With its large overhang, the steeply pitched roof appears to hover over the stone walls and helps create the visual impression that the new church "hugs the earth."²² The great, hovering, pyramidal roof with its *irimoye* profile and elegant wood craftsmanship betray Belluschi's strong attraction for traditional Japanese architecture, which is also evident in the secluded landscaped gardens with their spirit of Zen.²³

The exterior of the church is clearly indicative of its cruciform plan. From the outside, the internal structural framework of the church is suggested by the wooden arches that cut through the glass pieces on the four gable-fronted roof sections. This is not applied decoration but one of the laminated wooden arches that is used as structural support throughout the church. The smaller wooden sections above it are struts that secure each arch to the roof beams. Modernism's common wisdom that structure is the best decoration is clearly respected.²⁴

The church has two main facades. The first façade consists of an enclosed courtyard and the north transept, with a gabled roof. The new church is entered from a back parking area through this enclosed Japanese landscaped court. The portico has dramatic horizontal lines, which are repeated by the roofs in the adjoining administration building and parish house. This portico is supported by four columns, built of the same stone and mortar as the exterior walls. However, stones for the columns are laid in more regular, horizontal courses. This patio entrance creates a sense of protection and provides shelter because the portico connects with some of the surrounding roofs of the other buildings. This roof does not connect with the roof of the parish house, creating an open-air area. This entrance leads to the vestibule, which opens into the back of

²⁰ Bready interview.

²¹ Clausen 1992, 99.

²² "Pietro Belluschi," 164.

²³ Clausen 1992, 99. *Iramoye* is a Japanese architecture term that describes a hipped roof with gables. Hideto Kishida, *Japanese Architecture* (Tokyo: Japanese Travel Bureau, 1964), 14.

²⁴ Christ-Janer and Foley, 173.

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the nave. The second main façade, which faces Charles Street, consists of the north and south transepts with the gable roof in the center. There are no entrances into this side of the building.

The east façade is viewed through St. Paul's Courtyard, which is the main entrance into the church. The façade consists of glass doors leading into the vestibule, stone walls, and the ribbon of stained glass. This entrance also has a gabled roof, which has a similar angle as the parish house roof that borders the courtyard entrance. The south façade is entered through St. John's Courtyard, which is enclosed by the church, parish house, chapel, and wooden fence. This entrance leads to the south transept and is identical to the north transept. All four gable roofs exhibit the heavy arched framing members, which cut through the gable windows.

Interior

The church is entered through this courtyard into a broad, shallow narthex, which serves as a lobby entrance. The cross-axial plan, with transepts almost as wide as the main nave, accommodated the congregation's request for a large amount of seating. It can host 800 people, as opposed to 250 for the old chapel.²⁵

The structural system is clearly revealed on the interior. The laminated, pointed wooden arches support the roof and span the nave and transepts. These arches intersect over the crossing, just above the altar. They repeat the decorative ribs found in the plaster vault in the old chapel.²⁶ The roofs of the chapel and the church have a similar curvature. Each structural member consists of 27 layers of Douglas Fir and measures 9" by 18" in section and 37' 5 3/4" in elevation. The span of the arches ranges from 39' to 56' 11 3/4". The ceiling was also built of Douglas Fir.²⁷

This structural system of laminated wood was new to architecture in the 1950s. During World War II, new methods of lamination, using high strength plastic glues, were developed for the construction of airplane parts. The lamination of wood greatly increases its strength. Also, with heat and pressure, lamination imparts the quality of pliability to wood. This aeronautical technique was subsequently applied to the building industry and laminated wood was molded into arches, vaults, thin shells, and other structural shapes that were once only constructed of masonry. In addition to be rather economical, wood was appreciated for providing visual "warmth" to church interiors.²⁸

In addition to the stained-glass panels behind the altar, clerestory windows are located above the entire perimeter of the stone walls. This glass is multi-colored, a fact which can hardly be deciphered from the outside. Colors neither follow any regular pattern nor match those of the stained glass window. On the other

²⁵ The Church of the Redeemer Archives.

²⁶ Clausen 1992, 98.

²⁷ The Church of the Redeemer Archives.

²⁸ Christ-Janer and Foley, 138.

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hand, they harmonize with the kneeling cushions that surround the altar. The glass strips are divided horizontally by wooden mullions and this horizontal fenestration was chosen to keep the great mass of the building low to the ground.²⁹

The north transept is host to the choir and organ, which was manufactured by the Austin Organ Company of Hartford, Connecticut. The architects did not allocate a specific space for the choir. Originally, singers were to be reserved a space in the loft at the back of the nave, behind the main seating area. However, this loft proved to be inaccessible as no stairs had been planned. Today, the loft is not open to the public and can only be reached by a ladder; it holds the *trompette-en-chamade*, a type of musical instrument that has its pipes mounted horizontally, rather than the usual vertical mounting.³⁰

Without the help of artificial light, the nave is dimly lit. The colored glass clerestory windows do not allow much light into the church. There are four gable windows that also allow some light into the church. According to Meredith Clausen, the glass in the windows at the transept ends "casts a subdued lighting throughout the sanctuary."³¹ Artificial light provides flexibility in creating specific moods and selective spatial drama. There are three separate artificial lighting systems: lighting of the altar and chancel; backlighting of the altar screen; and general illumination of the nave and transepts through the operation of a dimmer switch. These three systems allow almost any combination of intensity. They can also be keyed to either day or night conditions. One architect on the project commented that "there is no question that the lighting arrangements greatly enhance the mystery and religious quality of this church."³²

The church interior is sparsely decorated. However, its few ornamental features are eye-catching. Most striking is the stained glass altar screen that dominates the interior atmosphere. This screen is one of the first uses in this county of stained glass in a concrete frame. This technique, which was known as *dalle de verre*, was introduced in Europe by Auguste Perret in his church of Notre Dame du Raincy. However, there is a difference between the use of concrete in the two buildings. The screen in the Church of the Redeemer uses concrete as an element in the design itself.³³ This screen, which fills the arch of the chancel wall, cannot be seen from the exterior of the building. It is lit by a window, exactly like the window seen in the south transept, with the exception of the cross strips.

The technique of *dalle de verre* or "slab glass" was devised by French glass makers in the 1930s, as part of a larger movement promoting renewal in liturgical arts. Favored by well know artists like Fernand Léger, Jean Bazaine and Alfred Mannessier for either abstract or stylized figurative windows, slab glass met with immense popularity world wide in the 1950s and 1960s. Instead of lead, *dalle de verre* calls for colored glass,

²⁹ The Church of the Redeemer Archives.
Ibid.

³¹ Clausen 1990, 14.

³² Christ-Janer and Foley, 177.

³³ Ibid.

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about one inch thick, to be set in concrete with metal reinforcement laid out between pieces on a specially prepared base (after 1960, epoxy resin was preferred to reinforced concrete as it was less prone to aging, dimensional variations and cracks). The glass comes in rectangular blocks measuring approximately 30 cm by 20 cm "made by scooping molten glass from the furnace and casting it in molds" and is cut by hand or with a circular mechanical saw.³⁴

On the outside, pieces of glass are set flush with the concrete frame, in order to better withstand the elements. Inside, to generate visual depth and chromatic intensity, their edges have often been chipped with a hammer and the glass projects from the concrete setting. As it is much wider than the lead mullions used in traditional stained glass, the concrete or epoxy "grout", which allows for *dalle de verre* windows to be load-bearing, is conducive to less naturalistic renditions of figurative scenes. From the inside, when backlit by sunlight, the dark gray concrete, although it occupies a significant amount of the window surface, seems "dissolved" by the colored glass. The resulting ethereal glow cannot be achieved with thinner leaded glass.³⁵ From the outside, concrete gives windows a more architectonic character than lead, and openings appear less like "holes on a wall." One does not realize substantial savings by setting glass into concrete instead of lead, as the implementation process of the two are basically similar (initial sketch, full scale cartoon, establishment of cut lines for the glass, cutting and assembly). But modernist architects saw in the more "primitive" slab glass technique (which in fact recalls pre-Gothic construction methods) an appropriate match for their straightforward, neatly articulated masses.

The abstract screen was designed by renowned artist Gyorgy Kepes, who was a colleague of Belluschi at MIT. The screen consists of randomly shaped pieces of glass that are held in place by concrete. The inch thick glass was cast in Chartres, France in the workshops of Gabriel Loire. The four-foot sections of cement consist of 127 different shades of colors.³⁶ The proportion of glass to mortar was graded from bottom to top, with thicker mortar thinning to slender lines toward the top.³⁷ The concrete was cast into squares of intricate openwork, with interstices filled with colored glass. Predominant colors are orange, yellow, and red with lesser amounts of blue and green. These colors were selected by Belluschi himself. He did not want the screen to have figurative representations.³⁸ At first glance, the screen does not appear to have a design. Closer investigation reveals that Kepes created the silhouette of a cross in the middle section, composed of virtually colorless stained glass. The screen, which faces west, appears at its best during the afternoon when the sun shines through it. During morning services, it is artificially lit from behind.³⁹

³⁴ According to Lawrence Lee, George Seddon, and Francis Stephens. *Stained Glass*, New York 1976, 181, this type of glass is "made by scooping molten glass from the furnace and casting it in molds." and 187, as Mr. Millous made sure to do, it is best to vibrate the panel after concrete is poured to make sure that this material beds down,

³⁵ On rare occasions, the concrete frame was painted over.

³⁶ Clausen 1990, 14.

³⁷ Clausen 1992, 99.

³⁸ Christ-Janer and Foley, 177.

³⁹ Church of the Redeemer Archives.

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In front of this screen is an altar made of highly polished white marble and entirely devoid of carving or decoration which, according to Christ-Janer and Moley, "concentrates into solid form the evanescent whiteness of the cross above it."⁴⁰ The altar was pulled out from its traditional location to conform to the new ideas of liturgical thought of the 1950s that advocated a more communal relationship between celebrant(s) and worshipers. In the past, the altar was against the back wall and clergy conducted the service with their back facing the congregation. By moving the altar out, clergy were able to face their congregation during the service.⁴¹ This also conformed with the request by Bennett Sims (Rector from 1951-1964) for a communal rather than a hierarchical plan.⁴² The altar was designed by the architects and constructed by Mullon Harrison Co. from Baltimore.⁴³ The altar is raised 4' and is 3' 3" in height. It has a width of 2' 9" and a length of 8'. It is located on a platform that is reached by five steps.

Episcopalian services give equal emphasis to the communion, preaching, and the reading of the Scriptures. This led to positioning the altar in the center, with the pulpit and lectern on either side.⁴⁴ The pulpit and the lectern were designed by the architects.⁴⁵ The pulpit is 7' in height and has a diameter of 4'. It is constructed of vertical pieces of wood and is mounted on a concrete base. The lectern is raised 2' 8" and is a 6' 3" square. There is a wooden communion rail that is raised approximately 3'. The rail is plain in design and has no decoration. The pews, pulpit and lectern are made of imported African black afara, which resembles mahogany in its texture and durability.⁴⁶ The pews lack ornamentation and are simple in design. Belluschi selected the wood that was used for these furnishings. The sacristy is located behind the chancel and is concealed from view by a large stained-glass screen. It is used for office space and storage and is the location of a kitchen.⁴⁷

The church originally had lavender carpet up the aisles and cork floorboard between the pews. Cork was selected because it wears well, muffles noisy distractions, and provides a smooth surface for sliding the kneeling benches onto it. In 1993, slate flooring was installed, which has allowed for better sound in the church. However, this raised some controversy among parishioners. Some felt that the new flooring is too geometrically precise and meticulously grouted and polished. Also, the new flooring is of purple, green, and pale gray, which adds another dark element to the interior.⁴⁸

The most refined furnishing in the church is a slender hanging cross in nickel and silver alloy designed by Ronald Hayes Pearson of Rochester, New York. Pearson was a young silversmith whom Belluschi knew

⁴⁰ Christ-Janer and Foley, 177.

⁴¹ Clausen 1990, 16.

⁴² Clausen 1992, 98.

⁴³ Church of the Redeemer Archives.

⁴⁴ Clausen 1992, 98.

⁴⁵ "Pietro Belluschi," 170.

⁴⁶ Church of the Redeemer Archives.

⁴⁷ Ibid.

⁴⁸ Ibid.

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personally. The cross is suspended over the altar and is barely visible at times. The cross is 78'' in length and 40'' in width. It was sandblasted internally and externally to reduce gloss. Without sandblasting, the cross would have reflected the dark wood and been more invisible.⁴⁹

There are coat racks built into the hallway that leads to the back of the church. These coat racks have very fine diagonal boarding echoing that of the outside. The coat racks are 8' high and above them are glass windows. There are twelve coat racks, each having a width of 3' 9''. They are constructed of wood and consist of two rows of wooden pegs, above which are two shelves. The backs of the coat racks are made of pieces of wood meeting at a 60-degree angle. These pieces are approximately 4'' in length.

The other two buildings designed for the project were the education and administration buildings. The administration building is located opposite the main entrance to the church. The education building is located behind the chapel. Both buildings consist of two stories and are constructed of the same materials used in the church. The administration building has square windows above the stone walls and has a gabled roof. This building is approximately 60 feet long and 25 feet wide. This building has approximately 3,800 square feet of space. The administration building has 10 offices and storage space. The education building has two rows of windows and has a hipped roofline. At its longest and widest, this building is 140' by 80' and contains approximately 16,300 square feet of space. This building contains 15 classrooms, an auditorium, crafts room, choir room, office, and a separate play pen and crib room.

⁴⁹ Ibid.

8. Statement of Significance**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☐ A Property is associated with events that have made a significant contribution to the broad pattern of our history.
- ☐ B Property associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is:

- ☒ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☒ G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets)

Area of Significance

(Enter categories from instructions)

Architecture

Religion

Period of Significance

1954-1958

Significant Dates

1954, 1958

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation**Architect/Builder**

Pietro Belluschi

Rogers, Taliaferro and Lamb, associated architects

9. Major Bibliographical References**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

Previous documentation on files (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☒ University
- ☐ Other

Name of repository: University of Maryland, School of Architecture, Planning & Preservation

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Summary Statement of Significance:

The Church of the Redeemer (1954-58) is the work of a master, architect Pietro Belluschi (1899-1994), and one of the earliest examples of non-traditional church architecture in Maryland making it significant under Criterion C.⁵⁰ It is recognized as one of the most progressive examples of twentieth-century American church architecture and critically acclaimed as a Modern building that was attractive, economical, and responsive to the functional and spiritual circumstances of the commission. The Church of the Redeemer, like many of Belluschi's churches, was quite influential in American architecture, not so much because it was a bold design in the vein of the most progressive European architects, but because Belluschi so skillfully worked with the church to create a solution that fit the congregation's needs, beliefs, site, and budget. Belluschi's work, in other words, is distinguished from most Modern church architecture because he was primarily concerned with providing an atmosphere conducive to worship, rather than making an architectural statement. In addition to the respect shown for the pre-existing architectural character of the site, other significant features of The Church of the Redeemer included the placement of courtyards for meditation between the buildings; the rendering of particular segments of the design into a consistent mutually complementary whole, which seems to have existed on the land always, but embodies a contemporary spirit; and the integration of the work of artists as essential design elements. Although Belluschi is the principal author of the design of Church of the Redeemer, other talented architects and artists contributed significantly to a truly collaborative work process. They included Archibald Rogers, Francis Taliaferro, and Charles Lamb, who oversaw the siting of the church, administrative, and educational buildings in relation to the existing structures and supervised construction; Gyorgy Kepes, who designed the magnificent interior stained glass window of the church; Ronald Hayes Pearson, a silversmith from Rochester, New York, who designed the slender hanging cross in nickel and silver alloy suspended over the altar; and Edward Bruce Baetjer, the landscape architect who designed the series of six landscaped courtyards that comprise an integral part of the whole complex. The Church of the Redeemer is widely regarded as one of the premier examples of mid-century American church architecture, designed by a master architect working at the height of his powers. It therefore deserves designation despite the fact that it has not quite reached 50 years of age.

⁵⁰ This nomination refers to the 1954-1958 church designed by Pietro Belluschi and to the site of The Church of the Redeemer as a whole. It does not include the chapel (MIHP # B 126) from the mid-19th century or the parish hall of 1928.

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Resource History and Historic Context:

The Church of the Redeemer is significant because it was designed by Pietro Belluschi, a nationally known architect. It is one of four religious buildings designed by Belluschi in the Mid-Atlantic Region, and is one of the earliest examples of non-traditional church architecture in Maryland. (The Church of the Redeemer is also one of many churches that was constructed in Maryland during the 1950s and 1960s, a time of intense construction of religious structures.) Belluschi designed projects throughout the country as well as a number of projects in the state of Maryland. Belluschi also was involved in the design of over 40 churches located throughout the United States (some of them never executed). The architecture of the Church of the Redeemer embodies many of the characteristics found in Belluschi's other churches. However, no two Belluschi churches look alike because his architecture is versatile and not formulaic, driven by specific functional and spiritual responses to the site.

The Church of the Redeemer was recognized as one of the most progressive examples of American church architecture. It received national attention and critical acclaim as a Modern building that was attractive, functional, and economical. It was published in *National Custodian* (June 1965), *AIA Journal* (April 1960), *Architects Report* (Winter 1959), *Architectural Record* (July 1959), *Protestant Church and Building Equipment* (February 1960) and *The Episcopalian* (November 1960).⁵¹ The Church of the Redeemer was also published in a number of books, including Christ-Janer and Moley's *Modern Church Architecture* and Meredith Clausen's *Pietro Belluschi: Modern American Architect* and *Spiritual Space: The Religious Architecture of Pietro Belluschi*. In 1960, it received an award of merit from the American Institute of Architects. Belluschi received a design award in 1986 from the Baltimore Chapter of the AIA for the Church of the Redeemer, for "standing the test of time." This was the only building honored by the local group.⁵²

The Church of the Redeemer was one of many of Belluschi's churches that were influential in American architecture. Belluschi played an important role in American church design during the transitional period when traditional styles gave way to a Modern approach. With The Church of the Redeemer, as well as with his other churches, Belluschi was not given complete freedom to execute completely modern designs. Though considered Modern by the American public, his designs were far removed from the bold designs from progressive European architects. He did not try to seize control of projects but choose to work with the client and created a church that fit their needs, beliefs, site, and budget. Belluschi's work is distinguished from most Modern church architecture because he was primarily concerned with providing an atmosphere conducive to worship, rather than making an architectural statement.⁵³

⁵¹ Church of the Redeemer Archives.

⁵² Gunts, 14.

⁵³ Carroll, 164-67.

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The Episcopal Church is the American branch of the Anglican Communion, which is rooted in the Church of England. The Church of England spread throughout the British Empire and sister churches were established. The Episcopal Church came into existence as an independent denomination after the American Revolutionary War. Today, it has between two and three million members in the United States, Mexico, and Central America, all of which are under the jurisdiction of the Presiding Bishop of the Episcopal Church, Edmond Browning, located in New York City, New York. Although it considers the Bible to be divinely inspired, and holds the Eucharist to be the central act of Christian worship, the Episcopal Church grants great latitude in interpretation of doctrine.⁵⁴

Traditionally, the Episcopal Church expressed in its architecture the richness of its Anglican heritage. Austerity in religious ritual or architecture has not been an Episcopalian characteristic. The mid-20th century saw Episcopalians taking inspiration from English Gothic cathedrals, or from the half-timbered style of English building.⁵⁵ The Episcopal Church usually places the written word of God in a prominent position; thus the lectern, which holds the Bible, is bound to be very visible. The exact liturgy of all the churches of the Anglican Communion presupposes a careful balance between word and sacrament; thus the centrality of the altar is preserved and the pulpit and lectern are located on either side.⁵⁶

The Church of the Redeemer was started in 1855 by a group of Episcopal families who owned country homes north of Baltimore. The chapel was the first building on the site and was erected in 1858 on land donated by a church member, David M. Perine. His quarry, near the present intersection of the Northern Parkway and Charles Street, provided the stones used to construct the chapel. The parish house was constructed in 1928 and expanded in 1949. It was linked to the chapel by a structure constructed in 1952.⁵⁷

After World War II, the Charles Street corridor up from Johns Hopkins University to Roland Park and beyond went through a transformation and urbanization process. Roland Park was one of the earliest planned suburban communities in the country. This area became one of Baltimore's more sought after residential districts and included the construction of many large upscale homes, while still preserving the bucolic character of the area. The Catholic Cathedral of Mary Our Queen was built in the area in 1959.⁵⁸

The Redeemer chapel served the congregation well until after World War II. Returning servicemen and their families began to move into the new homes north of the church and became members of the congregation. This created crowded conditions in the chapel and the church school. Soon the congregation totaled 1,000 people while the pews in the chapel only held 250. In 1955, the vestry voted to build a new church.⁵⁹

⁵⁴ Paradise.

⁵⁵ Christ-Janer and Foley, 162.
⁵⁶ West, 54.

⁵⁷ Church of the Redeemer Archives.

⁵⁸ Dorsey and Dilts, 215, 240.

⁵⁹ Church of the Redeemer Archives.

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The church wanted a new sanctuary added to the 100-year-old chapel as well as the construction of an administration building and an education building. The administration building needed to contain offices and storage space. The education building, in addition to at least 10 classrooms, needed to feature an auditorium and office space. The new construction would have to fit on the wooded, spacious, 9-acre lot. The congregation did not want the new sanctuary and other buildings to overwhelm the 1858 chapel.⁶⁰

An architectural committee was formed in order to select an architect and discuss a master plan. The committee consisted of five members, including Rector Bennett Jones Sims (Rector from 1951-1965). Sims attended the Virginia Theological Seminary and came to the church to assist Rector Richard Henry Baker (Rector from 1931-1951). He was ordained six months before Rector Baker left and was the overwhelming choice of the congregation to be its new rector. Sims was a relatively young man and had a wife and three children. He led the congregation through the building of the new church and their acceptance of civil rights. Alexander Cochran, an architect and member of the congregation, was also a member of the architectural committee.⁶¹ Cochran was a major force behind Baltimore modernism.

The church invited 15 architectural firms, some of the most prestigious in the country, to submit designs. These were Pietro Belluschi (Cambridge, MA), Harold Wagoner (Philadelphia, PA), Eero Saarinen (Bloomfield Hills, MI), Harrison and Abramowitz (New York, NY), Victorine and Samuel Homsey (Wilmington, DE), Embury and Lucas (New York, NY), Alden Dow (Midland, MI), Marcel Breuer (New York, NY), William F. Stone (Baltimore, MD), The Architects Collaborative (Cambridge, MA), Rogers and Taliaferro (Annapolis, MD), William Heyl Thompson (Philadelphia, PA), Fisher, Williams, Nes and Campbell (Baltimore, MD), Martin and White (Philadelphia, PA), and James R. Edmunds, Jr. (Baltimore, MD).⁶²

Of these fifteen, ten indicated interest and submitted designs. After much discussion, the building committee selected Pietro Belluschi.⁶³ They liked his sensitivity to the spiritual as well as the physical needs of the congregation and how he understood the deep affection the congregation had for the chapel. Rector Sims said that Belluschi was chosen because he was the most sympathetic and sensitive toward the style and importance of the English Gothic structures that were on the site already. He was also the most willing to design without preconceived ideas and he seemed to be the most understanding of "artistic sensitivity and humility of spirit."⁶⁴

The congregation was not happy with the idea of a modern looking church. Many wanted a Gothic structure to match the chapel. Early on in the design process, Belluschi gave the congregation an introductory presentation of his work and many members were horrified. The occasion became known as "Black

⁶⁰ Clausen 1992, 98.

⁶¹ Church of the Redeemer Archives.

⁶² Ibid.

⁶³ Clausen 1990, 14.

⁶⁴ Farr, 57.

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Tuesday.”⁶⁵ There were so many adverse feelings that it was decided that the congregation and the vestry (the governing body of the church) should vote on Belluschi’s design. Cards were mailed to the congregation. Mary Bready, a church member, insisted that each person should receive a card because she knew of married couples who disagreed on the design. The congregation voted 75% in favor of the design. This approval was due, in part, to Rector Bennett Sims, who enthusiastically approved of Belluschi’s design. However, the vestry, which held the final say, voted 75% against the design. The vestry deferred to the congregation’s vote because it was the congregation’s church.⁶⁶

Pietro Belluschi (1899-1994) was an architect of international stature whose work has been the subject of several monographs. Although he must be considered as its principal author, the design and construction of the Church of the Redeemer involved other talented architects and artists, including Archibald Rogers, Francis Taliaferro, Charles Lamb, and Gyorgy Kepes.

Belluschi decided to hire associates for the project because his deanship at the Massachusetts Institute of Technology and his many other professional obligations kept him very busy.⁶⁷ He selected the office newly formed by two young Annapolis architects, Archibald Rogers and Francis Taliaferro, because the young firm’s Girl Scout Lodge, designed by Charles Lamb in Annapolis, had caught his eye while at the 1954 National AIA Convention, where it received an Award of Merit. The jury for the awards was chaired by Hugh A. Stubbins, Jr. (AIA Journal 1954).⁶⁸ Rogers and Taliaferro had long admired Belluschi’s work and were honored to be asked to associate with such a celebrated architect. This was a truly collaborative relationship because of Belluschi’s other obligations. Belluschi allowed Rogers and Taliaferro to have a substantial role in the design of the church. Charles Lamb, a draftsman for Rogers and Taliaferro, who became their partner in 1954, also played a significant role.⁶⁹ Gyorgy Kepes, a professor of visual design at the Massachusetts Institute of Technology, designed the magnificent interior stained glass window of the church. The mechanical engineers for the project were Henry Adams, Inc. They also acted as lighting consultants. The general contractor was Consolidated Engineering Co., Inc. and the landscape architect was Edward Bruce Baetjer.⁷⁰

Belluschi’s biography

Pietro Belluschi was born on August 18, 1899, in the Italian city of Ancona, on the Adriatic Sea. Raised in a very religious Catholic family, he acquired an aversion to organized religion, but gained an understanding for the elements that compose spiritual space. He left Ancona in 1905 and spent the next seventeen years in

⁶⁵ Clausen 1994 257.

⁶⁶ Church of the Redeemer Archives.

⁶⁷ Clausen 1992, 94.

⁶⁸ *Journal of the AIA*, Volume 22 No. 3 (September 1954), 125-126.

⁶⁹ Clausen 1994, 234-235.

⁷⁰ Christ-Janer and Foley, 171.

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Rome and Bologna.⁷¹ After the war, when he served in the Italian army, Belluschi attended the University of Rome from which he graduated in 1922 with a degree in civil engineering. The following year, he came to the United States as an exchange student on a \$1,200 scholarship to study civil engineering at Cornell University.⁷² Belluschi remembered taking one architecture class while at Cornell.⁷³ He received his degree in 1924 and worked briefly at a menial job for a mining company in Idaho.⁷⁴

Belluschi then moved to Portland, Oregon, with hopes of finding work in an architectural firm. In 1925, he joined the office of A. E. Doyle Associates, one of the largest and most successful firms in Portland, as a draftsman. The firm's head designer resigned in 1927 and Doyle died the following year, which left Belluschi as chief designer.⁷⁵ In 1942, Belluschi bought the Doyle practice and renamed it Pietro Belluschi and Associates. While in Portland, he gained prominence for creating a modern regional architecture for the Northwest, using shapes and materials that "recalled barns, farmhouses, and cabins in a "woodsy" vernacular."⁷⁶ This regionalist sensitivity was translated into various types of modern urban buildings, including offices, banks, shops, and churches. During the 1930s, Roosevelt's New Deal attempted to revitalize local economies by fostering pride in American identity. Communities were urged to return to their roots to reestablish their regional identity. Because it was supported by the federal government, regionalism flourished, especially in the arts. For architects in the West, this included a desire to free themselves and to go beyond the influence of the architectural establishment of the East Coast and Europe.⁷⁷ The new modern architecture that emerged in the Northwest was distinctive enough to be a recognizable trend by the outbreak of World War II.⁷⁸

In 1951, Belluschi sold his practice to Skidmore, Owings, and Merrill and became Dean of the School of Architecture and Urban Planning at the Massachusetts Institute of Technology (MIT).⁷⁹ He held this position until 1965. During this tenure at MIT, he became widely known as an educator and writer, and was a popular lecturer.⁸⁰ He also became a national spokesman for architecture by serving on panels, juries, and advisory committees such as the Commission of Fine Arts in Washington, D.C. (1950-55). During his time at MIT, Belluschi continued to practice architecture as a design consultant, mostly in conjunction with architectural firms in the area of the project. After leaving MIT, he set up a consultancy practice in Boston and Portland.⁸¹

⁷¹ Belluschi interview.

⁷² Gunts, 13.

⁷³ Belluschi interview.

⁷⁴ Gunts, 13.

⁷⁵ Clausen 2001.

⁷⁶ Gunts, 13.

⁷⁷ Clausen 1994, 84.

⁷⁸ Ibid., 111.

⁷⁹ Clausen 2001.

⁸⁰ "Obituary/Pietro Belluschi."

⁸¹ Clausen 2001.

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Throughout his career, Belluschi was involved in the design of more than 1,000 buildings. This includes 12 performing arts centers, over 40 churches and synagogues, and numerous houses and office buildings. On many projects, he served as a consultant or advisor. He reviewed thousands more as a member of design review panels, campus planning committees, and award juries. He received many awards during his lifetime including the Gold Medal of the American Institute of Architects (AIA) in 1972 – the highest award this organization bestows on an individual. Belluschi died on February 14, 1994, in Portland, Oregon.⁸²

Before 1951, Belluschi's projects were located in the Pacific Northwest. When he became dean of the School of Architecture at MIT in 1951, his work and influence spread to the eastern part of the United States, including Maryland. Belluschi's first project in Maryland was the Mondawmin Shopping Center in Baltimore (1952-1956), designed in association with architect Kenneth Welch and landscape architect Dan Kiley.⁸³ Developed by James Rouse, this \$8 million retail complex was one of the largest in the country. Belluschi was brought into the project because of his background in site planning and his extensive experience in retail design, as he had designed stores and shopping centers in the Northwest. Two of his recent stores had been published in *Architectural Forum* in 1950 and he wrote the chapter on shopping centers in Talbot Hamlin's influential manual, *Forms and Functions of Twentieth Century Architecture*.⁸⁴

Located on 46 acres of land three miles from downtown Baltimore, the Mondawmin Center was to include two department stores, a 10-story office building, and 40 to 50 shops on two levels that would face inward toward a pedestrian mall. Parking would be on the edge of the center. Inspired by recent ideas expounded by retail experts Victor Gruen and John Graham, the layout was compact. Small courts and pedestrian walkways provided visual comfort and variety, reducing dead areas and walking distances.⁸⁵

Belluschi suggested including an underground service tunnel that had been used with great success by John Graham at the Northgate Center in Seattle. He also insisted on not cutting corners on quality because "time and money spent at this stage would pay off in the long run." Working on Mondawmin, Belluschi learned many useful design and planning lessons about large-scale development, marketing and traffic control, which he was able to implement through the remainder of his career.⁸⁶

Cedar Lane Unitarian Church (1955-1958) in Bethesda was Belluschi's third Maryland project.⁸⁷ The associated architects were an up-and-coming Washington, D.C. firm, Keyes, Lethbridge, and Condon. Belluschi helped devise the master plan, which included several buildings, but his involvement ended after the assembly hall was constructed. The deeply wooded site inspired Belluschi's design; unfortunately, many of the trees

⁸² Ibid.

⁸³ Clausen 1994, 417.

⁸⁴ Belluschi 1952, 114-139.

⁸⁵ Clausen 1994, 250.

⁸⁶ Ibid., 251.

⁸⁷ Ibid., 417.

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were removed to accommodate parking space. The retaining walls in local red-brown sandstone, wood siding, and cedar shingles harmonized with the natural surroundings.⁸⁸

In 1956, he was asked to advise the Greater Baltimore Commission, a group of local businessmen and developers who represented some of the key industries in the Baltimore region. Archibald Rogers, chairman of the committee, suggested that Belluschi be consulted as an objective outsider to help resolve the dispute over the location of the civic center. Mayor Thomas D'Alesandro, Jr. selected a park site, which caused concern because it would consume valuable open space and drain business from downtown. Belluschi believed that the problem was more than the choice of sites. He believed that the stimulation of downtown life was needed, which included buildings that could serve as community centers and amenities that would encourage people to return to the downtown.⁸⁹

Belluschi prepared a proposal for the project with Eduardo Catalano.⁹⁰ He suggested locating the civic center on a 10-acre site formed by new land on the south end and western edge of Baltimore's inner harbor. The main building would be a large sports arena and the other buildings would be located on the waterfront. The civic center would be close to the downtown and easily accessible by foot to the downtown merchants. It would create social interaction between people. It would lessen congestion because it was linked to the main roads and transit routes. Since it was located next to the financial district, it would stimulate future private development in the downtown area.⁹¹

Belluschi's proposal was reviewed by the Department of Public Works and revised based on their suggestions. The project received favorable responses locally and was endorsed by the local AIA chapter, the Committee for the Downtown, and the Greater Baltimore Committee. However, Belluschi's plan was rejected by the mayor. Belluschi's proposal and principles established a model for other cities. Phillip Stedfast, director of city planning in Columbia, South Carolina, cited the Baltimore proposal in his department's proposal for a downtown civic center.⁹²

Between 1959 and 1963, Belluschi worked on the Goucher College Center in Towson, Maryland, serving as professional advisor to the college, located just north of Baltimore. In 1959, he was asked to create a list of architects for a new College Center. The committee unanimously decided that Belluschi was right for the job after hearing his thoughts on the program and his ideas regarding the building that should be built. Belluschi wanted the job but understood that the situation was delicate because he was one of the two-member committee to the college that was in charge of recommending an architect. He accepted the commission and

⁸⁸ Clausen 1992, 88-92.

⁸⁹ Clausen 1994, 272-3.

⁹⁰ Ibid., 416.

⁹¹ Ibid., 273-274.

⁹² Ibid.

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brought in Rogers, Taliaferro, Kostritsky, Lamb (RTKL) as associates. Sasaki, Walker and Associates, who the college retained in 1958 on Belluschi's recommendation, drew up a new master plan.⁹³

At Goucher, RTKL Associates were designated architects and Belluschi was their design consultant. This was a reversal of the roles at the Church of the Redeemer. However, the design process appeared to be the same. Belluschi set the parameters and RTKL was left to work it out. Belluschi reviewed the project regularly as drawings were sent to his office in Massachusetts. The new College Center was to provide a symbolic entrance to the south end of the campus. It was to be modern but to fit into the informal, rustic character of the campus. The low, asymmetrical building was constructed of local fieldstone, wood, and copper, which integrated both in massing and materials to the other buildings on campus. A single story U-shaped wing was angled around an open interior landscaped court, which was anchored by a raised polygonal form of the main large auditorium.⁹⁴

In 1960, Baltimore's Architectural Review Board, of which Belluschi was a member, approved the proposal for the Charles Center, a \$128 million urban renewal program covering 22 acres (later growing to 33 acres) of Baltimore's downtown between the main shopping district and the office building area. Besides being a member of the ARB, Belluschi was involved in the project because of his experience with the failed Baltimore Civic Center project and his connections with James Rouse, who led the project.⁹⁵

Belluschi was involved in several more Maryland projects in the 1960s and 70s. From 1963 to 1969, Belluschi, in a joint venture with Warren Peterson, designed the Eutaw Place Baptist Church in Baltimore, Maryland. In 1968, he was the consultant to the Office of Gaudreau, architects of the Baltimore County Courthouse Complex in Baltimore, Maryland. In 1970, he participated in a joint venture with Emery Roth and Sons, for the IBM Building in Baltimore. Belluschi was the principal designer for this project, which was completed in 1975. The site faced the Inner Harbor on Pratt Street and the building consisted of a long, low 10 story rectangular building. There was a two-story colonnaded base, of reinforced concrete with exteriors of precast exposed aggregate.⁹⁶

Belluschi's church architecture

Pietro Belluschi gained international recognition as one of the leading progressive church architects in the United States. He achieved this reputation through simple and straightforward design of modern churches. During the 1940s and 1950s, he designed Modern churches while most were being modeled after traditional styles. His first churches, in the Pacific Northwest, were characterized by their quality and the extensive use of local building materials. These churches were widely published as examples of beautiful, functional, and

⁹³ Ibid., 291-2.

⁹⁴ Ibid., 292.

⁹⁵ Ibid., 274, 418.

⁹⁶ Ibid., 275.

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economic churches at a time when church construction was on the rise. Belluschi recognized that worshipers had an emotional need for visible continuity with the past and retained traditional elements of church architecture but recast them in contemporary language.⁹⁷

Twentieth-century church architects faced the difficult challenge of designing buildings that reflected modern architectural practices and also responded to the changed needs and values of contemporary worshipers. Churches had been slow to follow the important changes that occurred in architecture during the beginning of the 20th century. At this time, architects felt compelled to break away from historical associations of past architecture. However, changes in church design were resisted. Churches were linked with centuries of tradition as sacred buildings and both clergy and congregations depended on the visual continuity with the past. Therefore, before World War II, most European and American churches were designed in revival styles.⁹⁸

A small number of European architects came up with some creative solutions because of new developments in architecture and liturgical reform. An even smaller number of American architects took this step, reflecting the conservative nature of the American public. In December 1949, *Architectural Forum* stated that the majority of American church architects seemed to have "broken away from the present" and turned "toward the past." The journal estimated that only a few dozen American churches in the past 30 years had used Modern building forms.⁹⁹

Pietro Belluschi was an exception with respect to the dearth of Modern church building in America and was recognized as being one of the most progressive American church architects at the time. Many of his churches were widely published in architectural and popular journals as outstanding examples of Modern religious structures. He attempted to combine elements of tradition and modernity, geared to the needs and desires of the specific congregations.¹⁰⁰

The first Modern European churches were built by a few progressive architects after World War I. Before World War I, modern industrial materials were used in church buildings that were conceived in revival styles with conventional basilican plans. There were also important new ideas about the Christian liturgy, which would ultimately affect the design of churches. The Liturgical Movement was an effort to reform church doctrine and was rooted in 19th century European monastic communities. During the 20th century, it expanded to include the restoration of congregational participation in worship services.¹⁰¹ This included re-placing the altar either in the body of the church or at the crossing, making worshipers feel closer to the person preaching.¹⁰² The movement began in the Catholic Church but was also embraced by various Protestant groups.

⁹⁷ Carroll, abstract.

⁹⁸ Clausen 1994, 1-2.

Ibid., 2-3.

¹⁰⁰ Ibid., 3.

¹⁰¹ Ibid., 6-7

¹⁰² Church of the Redeemer Archives.

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The first Modern churches represented a combination of Modern architectural thought and the new liturgical ideas. Modernism in churches was characterized by marked simplicity in structures, concern with a functional plan geared to congregational participation, and the use of new industrial materials and processes.¹⁰³

During the 1920s and 1930s, American architects had little regular access to information about contemporary European church design except through European publications. The conservatives in American architecture published their opposition to contemporary European church buildings. The Great Depression slowed church construction throughout the United States. Congregations either delayed building or scaled back and simplified their projects. The late 1930s saw the beginnings of a criticism and resistance regarding revival architecture. Despite this criticism, only a few Modern churches were constructed before World War II.¹⁰⁴

During World War II, virtually no church building for civilian use took place in the United States or Europe because of restrictions on materials. However, some American architects designed simple, inexpensive chapels on military bases. Despite wartime building restrictions, there was much discussion about the course of future church building because church attendance had increased, creating demand for new buildings.

Churches were built in record number in the U.S. after World War II. The nation experienced what has been called a "surge of piety" marked by the emergence of religion as a more visible part of American culture. The debate continued over what these new churches would look like and how their role in society would be defined. The challenge of designing a Modern, post-war church intrigued some of the most talented architects in the United States, who were invigorated by the possibilities for new expression in religious buildings, despite the resistance of traditionalists. Building committees and architects continued to struggle with the problem of constructing a church that would be stylistically and liturgically relevant to the contemporary world while preserving its ties to the past.¹⁰⁵

Pietro Belluschi had a personal interest in the field of church design. As an architect of European heritage, he was disturbed by what he saw as the inappropriate scale of American churches built in revival styles. His thinking toward religious architecture was influenced by Modernist ideals. Belluschi believed that historical architecture could be interpreted in contemporary language by simple, straightforward design, the use of local materials, and sympathy to the people and the land of the project. Belluschi proposed that churches be constructed on "a more human scale," believing that a sensitive and creative approach would result in "the kind of atmosphere most conducive to worship." He identified the major concern in church design as the need to recognize the significance of past symbols and preserving them in "the language of our own time." These symbols provided historical continuity.¹⁰⁶

¹⁰³ Carroll, 6-7.

¹⁰⁴ Clausen 1994, 17-18, 22, 25-26.

¹⁰⁵ Ibid., 28-29, 31, 33-34, 38.

¹⁰⁶ Ibid., 64-66, 69, 71.

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During his career, Belluschi was involved in the design of over 40 churches and synagogues. The majority of these projects were completed, but a few did not proceed past the design stage. Before the Church of the Redeemer, Belluschi was involved in the design of 16 religious buildings, mostly in Oregon and Washington. Many elements that he incorporated into his earlier churches are present in the Church of the Redeemer, namely the overall horizontal massing, the low overhanging eaves, the use of materials inherent in a particular region, the inclusion of loggias and passageways to unify the forms, and the placement of courtyards for meditation between the buildings. Other common elements include the respect shown for the pre-existing architectural character of the site, the integration of the work of artists as essential design elements, and the rendering of particular segments of the design into a consistent mutually complementary whole, which seems to have existed on the land always, but embodies a contemporary spirit.¹⁰⁷ The Church of the Redeemer raised this challenge of designing a relation between new and existing buildings. As with his Trinity Church addition (Boston, MA 1960), adding a chapel to a cramped site, his solution was sympathetic to the existing historic buildings but clearly of its own time.¹⁰⁸

History and Analysis of The Church of the Redeemer Commission

The Church of the Redeemer project also involved the design of subsidiary buildings. Belluschi had engaged this problem in previous projects. The Central Lutheran Church (Portland, OR 1948-1950) consisted of designing a wide range of facilities in a limited space.¹⁰⁹ A series of buildings were designed for the First Presbyterian Church (Cottage Grove, Oregon, 1948-1951).¹¹⁰ Belluschi's Church of the People (Seattle, WA, 1945) and the Central Lutheran Church (1945-55) in Eugene, Oregon, have walled landscape courtyards.¹¹¹ The Temple of B'rith Kodesh (Rochester, NY, 1959-63) has a landscaped courtyard.¹¹² The Church of the Redeemer's buildings also were grouped tightly together, connected by a series of courtyards.

The structural system of the Church of the Redeemer consisted of a freestanding internal framework of laminated arches. They span the nave and transepts and intersect over the crossing, which creates a focal point. The cross-axial plan provides generous transepts. This structural system continued a theme in Belluschi's earlier churches. The St. Thomas More Catholic Church (1939-1940) in Portland has exposed structural elements in a scissor truss, which resembles the ribs of a Gothic vault. The Central Lutheran Church (1945-1955) has an exposed laminated wood structural system. The Zion Lutheran Church (1948-50) in Portland has interior arches of laminated wood. The Central Lutheran Church (Portland) consisted of laminated interior arches. The Portsmouth Abbey Church (Portsmouth, RI, 1957-61) has an internal framework of laminated bents. The Trinity Episcopal Church (Concord, MA, 1959-1963) has a structural system of laminated arches.

¹⁰⁷ Farr, 57-58.

¹⁰⁸ Clausen 1992, 112.

¹⁰⁹ Ibid., 64.

¹¹⁰ Ibid., 72.

¹¹¹ Ibid., 54, 55.

¹¹² Ibid., 108.

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The Park Avenue Congregational Church (Arlington, MA, 1959-61) has a low-pitched roof on laminated bents. The May Memorial Unitarian Society (Syracuse, NY, 1961-65) has laminated arches. The First Community Church (Columbus, OH, 1961), which was never constructed, would have had exposed laminated wooden bents. The Temple B'Nai Jehurun (Short Hills, NJ, 1964-1968) had laminated wood beams and steel trusses that were exposed on the interior. The Bishop W. Angie Smith Chapel (Oklahoma City, 1964-68) has an exposed laminated freestanding framework. The Covenant Presbyterian Church (Albany, GA, 1967-72) has exposed laminated beams on its interior. The structural framing is exposed in the Immanuel Lutheran Church (Silverton, Oregon, 1975-1979).¹¹³

The Church of the Redeemer has low non-load bearing walls and the profile of the roof dominates. Above the walls is a band of wood screening and colored glass. These elements, too, were employed by Belluschi in previous churches. The Central Lutheran Church (1945-55, Eugene) has non-load bearing walls with windows of stained glass above the brick nave walls. The Central Lutheran Church (1948-1950, Portland) has stained glass windows divided by vertical and horizontal mullions. The Trinity Episcopal Church has a tinted glass clerestory. The Park Avenue Congregational Church has a continuous clerestory zone on the street side elevation. The Church of Christian Union (Rockford, IL, 1962-1966) has a continuous clerestory and colored glass embedded in vertical members. St. Margaret of Cortona Catholic Church (Columbus, OH, 1963-70) has window of stained glass in a wooden grid. The Christ the King Lutheran Church (Chicago, IL, 1964), which was only a project, was to have vertical, narrow stained glass panels. The Covenant Presbyterian Church (Albany, GA, 1967-72) has vertical panels of stained glass. This is the same glass technique seen at the Church of the Redeemer. The Immanuel Lutheran Church (Silverton, OR, 1975-79) has broad panels of stained glass. The University of Portland Chapel (Portland, 1985-1986) is lit from the sides by a narrow band of tinted glass just below the eaves. The First Lutheran Church (Boston, MA, 1955-57) has horizontal wood divisions in the glass windows. The roof dominates the Fort Myer Post Chapel (Norfolk, Virginia, 1967-71). The roof is also dominant in the Christ the King Catholic Church (Milwaukee, Oregon, 1978-80).¹¹⁴

At The Church of the Redeemer, the focal point is the stained glass window, with randomly shaped pieces, by Gyorgy Kepes. He also designed the window behind the altar at the Trinity Episcopal Church, which is lit naturally, unlike the Church of the Redeemer. This stained glass window at the Redeemer has a subtle image of a cross, a device he also used in a stained-glass window above the altar at the Murray Hills Christian Church (Beaverton, Oregon, 1987-89).¹¹⁵

At the Redeemer, Belluschi insisted that the stones be rusticated and local. He also wanted to value earlier craftsmanship. St. Thomas More Catholic Church (Portland, OR, 1939-40) was built entirely of local materials. Zion Lutheran Church (Portland, OR, 1948-1950) was built of ordinary materials and progressive technology. The congregation of the First Presbyterian Church insisted on using local materials (wood) and

¹¹³ Ibid., 51, 55, 67, 82, 103, 106, 114, 116, 147, 148, 154, 160, 161.

¹¹⁴ Ibid., 57, 67, 80, 103, 106, 125, 141, 142, 154, 156, 163, 164, 170.

¹¹⁵ Ibid., 103, 178.

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local workers. Natural rocks were used in the construction of the First Presbyterian Church. The Cedar Lane Unitarian Church (Bethesda, MD) has retaining walls constructed of local red-brown sandstone. The Trinity Episcopal Church is constructed of local fieldstone, which gave it continuity with the older buildings on the site.¹¹⁶

The fieldstone was laid randomly at the Church of the Redeemer. This characteristic is also seen at the Trinity Episcopal Church. At the Church of the Redeemer, Belluschi told the mason to leave strike marks. He also said this same thing at Trinity Episcopal Church (Concord, MA). St. Margaret of Cortona Catholic Church (Columbus, OH, 1963-70) has rough textured walls of random stone and wide joints of mortar. The Covenant Presbyterian Church had an exterior of fieldstone that was stained to match the existing buildings on the site. The Fort Myer Post Chapel used materials related to those in the adjoining buildings.¹¹⁷

The Church of the Redeemer also has a Japanese influence in the courtyards and dominating roof. This, too, was a strong theme in Belluschi's earlier churches. The Riverview Cemetery Chapel's (1939-40) roofline in Portland, Oregon exhibits a Japanese influence. The Church of the People (1945) in Seattle and the Central Lutheran Church (1945-55) have a walled landscape courtyard. The Portsmouth Abbey Church has a Zen garden. The Trinity Episcopal Church is dominated by its roof, a Japanese influence. The May Memorial Unitarian Society has a Japanese sensibility because the form is kept low and the pyramidal roof is also low.¹¹⁸

The Church of the Redeemer is one of the earliest examples of non-traditional religious architecture in Maryland. There were few Modern religious buildings in Maryland before 1954, when the Redeemer project was started. They included the St. Jerome Church (Hyattsville, 1945-51), St. Bernadette Church (Silver Spring, 1947), Beth El Temple (Baltimore, 1947), Calvary Evangelical Lutheran Church (Baltimore, 1951), Our Lady of Lourdes (Bethesda, 1950-51), and Har Sinai Temple (Baltimore, 1953). The vast majority of modern religious buildings in Maryland was built after 1958.

Other individuals involved in the Redeemer

Other influential people were involved in the design and construction of The Church of the Redeemer. Well-known Baltimore architect Alexander Cochran (1913-1990) was a member of the congregation and architectural committee. He was influential in deciding to whom the architectural committee would send letters of interest. After receiving the bids from the architects who responded, Cochran recommended that Belluschi be chosen. Cochran also gave the church the organ and the trompette-en-chamade.¹¹⁹

¹¹⁶ Ibid., 48, 59, 70, 92, 102.

¹¹⁷ Ibid., 103, 105, 141, 154, 156.

¹¹⁸ Ibid., 46, 54, 55, 85, 102, 114.

¹¹⁹ Church of the Redeemer Archives.

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The role of French glass makers in the renewal of church architecture in the United States is a little known but significant phenomenon. With the reconstruction of war-damaged cities and new suburban commissions, stained glass experienced a significant revival in post-World War II France. Most glass workshops were located in Chartres. To many American churchmen, artists, and architects, Chartres sounded like a "magic word" as its cathedral offered the ultimate example of beauty and spirituality as translated into color. In particular the intense *bleu de Chartres* possessed a distinctive aura.

Born in Bordeaux in 1927, glass artist Pierre Millous spent his youth in Rouen, a city well known for its Gothic landmarks, and studied painting and decoration at the local Ecole des Beaux-Arts in the late 1940s. He was influenced by the work of Max Ingrand, a painter whose spectacular windows grace the church of Yvetot, also in Normandy, and who received a number of commissions in the United States, including for St. Mary's Seminary in Baltimore. For nine years, Millous apprenticed with Gabriel Loire (1904-1996) a *maître-verrier* of international stature, with more than 250 U.S. commissions to his credit¹²⁰

In 1957, when Millous decided to establish his own workshop, he set up an agreement with George L. Payne, a company established in Paterson, N.J. since 1896 which produced traditional-looking stained glass windows, and imported equally conservative pieces from England. According to Mr. Millous, Payne had married a French woman and was a consummate businessman.¹²¹ The commission and execution process was as follows: First, Payne would serve as a "talent scout," finding commissions for Millous: he had at his disposal a catalogue of existing work and samples. Upon commission, Millous, who rarely made an initial visit to the site, submitted a model, generally using a scale of $\frac{3}{4}$ inch for a foot. Upon approval of the model by the client, his workshop in Chartres would prepare panels of about 30 inches square, weighing approximately 120 pounds each, at an average cost of \$14 a square foot. Numbered panels would be shipped by container and assembled on site by Payne staffers.

Mr. Millous, who fondly recollected his work at the Redeemer, worked on 72 projects (mostly religious commissions) in the United States. The earliest was for a Lutheran Church in Pompton Lakes, NJ (1957). With the exception of the Redeemer, the churches Mr. Millous worked on have not achieved national recognition and are not associated with leading figures of modernist design. In Maryland, Millous also devised and executed the magnificent reredos of St. Luke's Lutheran Church in Cumberland (Norman Mansell architect, 1958-60), as well as stations-of-the-cross in wrought iron for the chapel of Cardinal Gibbons High School (1962). In the Washington suburbs, he was responsible for the equally spectacular glass cupola of St. Michael's in Annandale (Francis L. Koenig and Bagley Soule and Associates, 1962). Mr. Millous' Canadian output was limited to Grace Hospital Chapel in Windsor, Ontario, but he also received commissions in Germany and Japan in the

¹²⁰ See Pratt, et al. Loire's popularity in the U.S. was in great part due to the windows he executed and designed for Wallace K. Harrison's First Presbyterian Church in Stanford, CT (completed 1958). Loire's Maryland works include spectacular reredos for St. Catherine Labouré (1968) in Wheaton (Johnson and Boutin architects) and three bays at Cathedral of Mary Our Queen in Baltimore (Maginnis Walsh & Kennedy, completed 1959).

¹²¹ Millous interview.

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1960s and 1970s. As of this writing, he is semi-retired, maintaining a small workshop in Chartres. His archives are unfortunately very sparse.

Gyorgy Kepes (1906-2002), a professor at MIT, designed the stained glass window behind the altar. He was born in Selyp, Hungary in 1906, and studied painting at the Royal Academy of Fine Arts in Budapest from 1924 to 1929. A turning point in his career was his meeting with his countryman Laszlo Moholy-Nagy, one of the most influential figures in the history of the Bauhaus, whom Kepes joined in Berlin in 1930. During these formative years, he first experimented with film, then devoted much of his time to exhibition, stage and graphic design, an activity which he would pursue with great success in the United States. As the Nazi regime was threatening men with leftist and avant-garde convictions like Kepes, he decided to join Moholy-Nagy in exile in London in 1936. The following year, they both moved to Chicago, Moholy-Nagy to direct the New Bauhaus (subsequently renamed Institute of Design) and his friend to head its Light and Color Department. As a teacher and the author of *The Language of Vision* (1944), Kepes brought principles of Bauhaus pedagogy to a large academic and artistic audience.

In 1946, Kepes joined the M.I.T. School of Architecture as a professor of visual design.¹²² This prestigious position offered opportunities for fruitful academic and design collaboration and led to a "close" personal friendship with Pietro Belluschi.¹²³ Kepes also worked with the celebrated M.I.T. planning professor Kevin Lynch on a study of "The Perceptual Form of the City" sponsored by the Rockefeller Foundation. The 1950s were a decade of intense creative activity where the multi-talented Kepes received national and international recognition. While he pursued experimental black and white photography, he renewed his commitment to non-representational easel painting, demonstrating an exceptional finesse with the manipulation of colors, also noticeable in his Redeemer work. In 1952, he was elected Fellow of the American Academy of Arts and Design and had solo exhibitions in Amsterdam in 1955, Milan, Florence, and Rome in 1958.

Publications on Kepes' work are essentially devoted to his photographic and painting output. They also emphasize his most experimental architectural work, where he used electric lighting instead of a more traditional medium. In 1950, Kepes created a "kinetic outdoor light mural" out of wavy neon tubes for Carl Koch's Radio Shack store in Boston. He also devised a "programmed light mural" for the New York City offices of KLM Airlines, on Fifth Avenue, in 1960.

Kepes' activity as a muralist is not as well documented. In Massachusetts, he was commissioned to create murals for Modernist schools and libraries designed by Carl Koch and Walter Gropius.¹²⁴ He also designed mosaics for Sheraton Hotels in Dallas, Houston, and Chicago (1955) and murals for Temple Emanuel in Dallas (1959, W.W. Wurster, Sandfield, and Meyer, Architects). Apparently, the Church of the Redeemer

¹²² Envisioned in the late 1950s, Kepes' pet project for a Center for Advanced Visual Studies opened at MIT in 1967.

¹²³ Clausen 199x, 237.

¹²⁴ For Koch, outdoor mural for the Youth Library in Fitchburg (Mass., 1949), and murals for the Wellesley Public Library (1955) and Morse School in Cambridge (1955), for Walter Gropius and T.A.C., murals for the Taunton public schools (1955).

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represented Kepes' first opportunity to work with stained glass. Anxious for the reredos to achieve high artistic status, Belluschi involved his artist friend at an early stage of the project.¹²⁵ Subsequently, he asked Kepes to devise a light ceiling for the lobby of Rohm and Haas Headquarters in Philadelphia (1966-67) and a faceted glass window (1965) for St. Mary's Cathedral in San Francisco (in collaboration with Pier Luigi Nervi and A. McSweeney). Using glass was a rather rare occurrence in Kepes' prolific career. His biographies mention his work in this medium at the University of Oklahoma Chapel (1965). They omit a modest project in East Baltimore: Commodore John Rodgers School (# 27) on Fayette and Chester Streets (1970) where, thanks to the 1% program for public art instituted by municipal authorities, architect Von Fossen Schwab was able to commission from Kepes colored glass murals for the library and the connecting bridges.

Bruce E. Baetjer, the landscape architect for Church of the Redeemer, was a well-known landscape architect in the Baltimore area. Prior to working on this project, Baetjer was the landscape architect for the Cochran House (1950) in Baltimore County and the Edward Benesch House (1951) in Pikesville, both designed by architect Alexander Cochran. While working as a landscape architect for the Church of the Redeemer, he was also a landscape architect for two houses designed by Wilson and Christie, the Harvey House (1958) in Baltimore County and the Leopold S. Michel House (1957) in Owings Mills.

¹²⁵ Clausen 199x, 239.

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10. Geographical Data

Acreage of Property 9 acres

UTM References

(Place additional UTM references on a continuation sheet)

1	Zone	Easting	Northings	3	Zone	Easting	Northings
2	Zone	Easting	Northings	4	Zone	Easting	Northings

☐ See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title Jen Feldman, Isabelle Gournay, and Mary Corbin Sies

Organization University of Maryland, School of Architecture, Planning & Preservation date 1-31-05

street & number School of Architecture, University of Maryland telephone 301-405-6284

city or town College Park state Maryland zip code 20742

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO)

name The congregation of The Church of the Redeemer

street & number 5603 North Charles Street telephone 410-435-7333

city or town Baltimore state Maryland zip code 21210

Paperwork Reduction Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et. seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

MIHP # B-1381

Name of Property

Church of the Redeemer
Baltimore City, Maryland

County and State

Section 10 Page 1

Verbal Boundary Description:

The property is designated on Tax Map 27, Section 68, Block 4983, Lot 1.

Boundary Justification:

The boundary defines the historic property as well as the present day site.

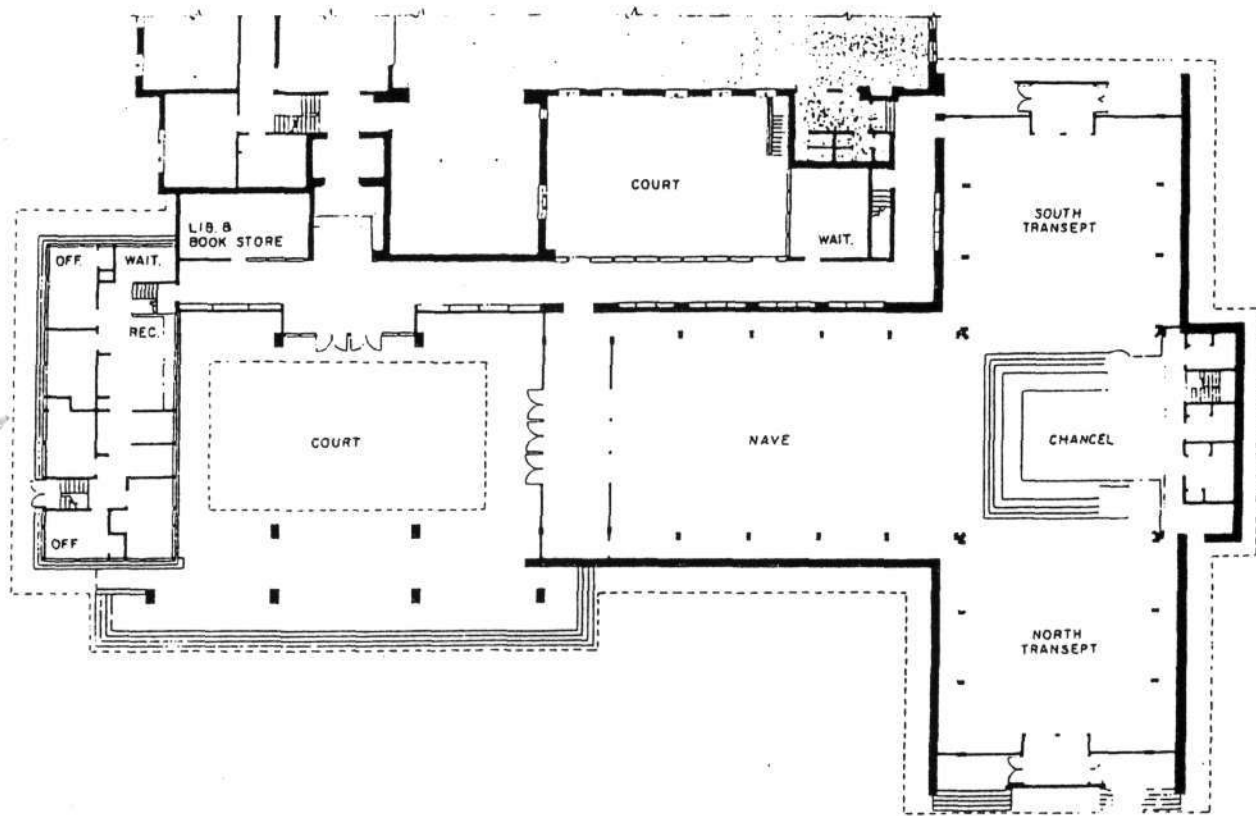


Plate 1
 Church of the Redeemer
 Baltimore, MD
 Plan of additions by Pietro Belluschi
 B - 1381

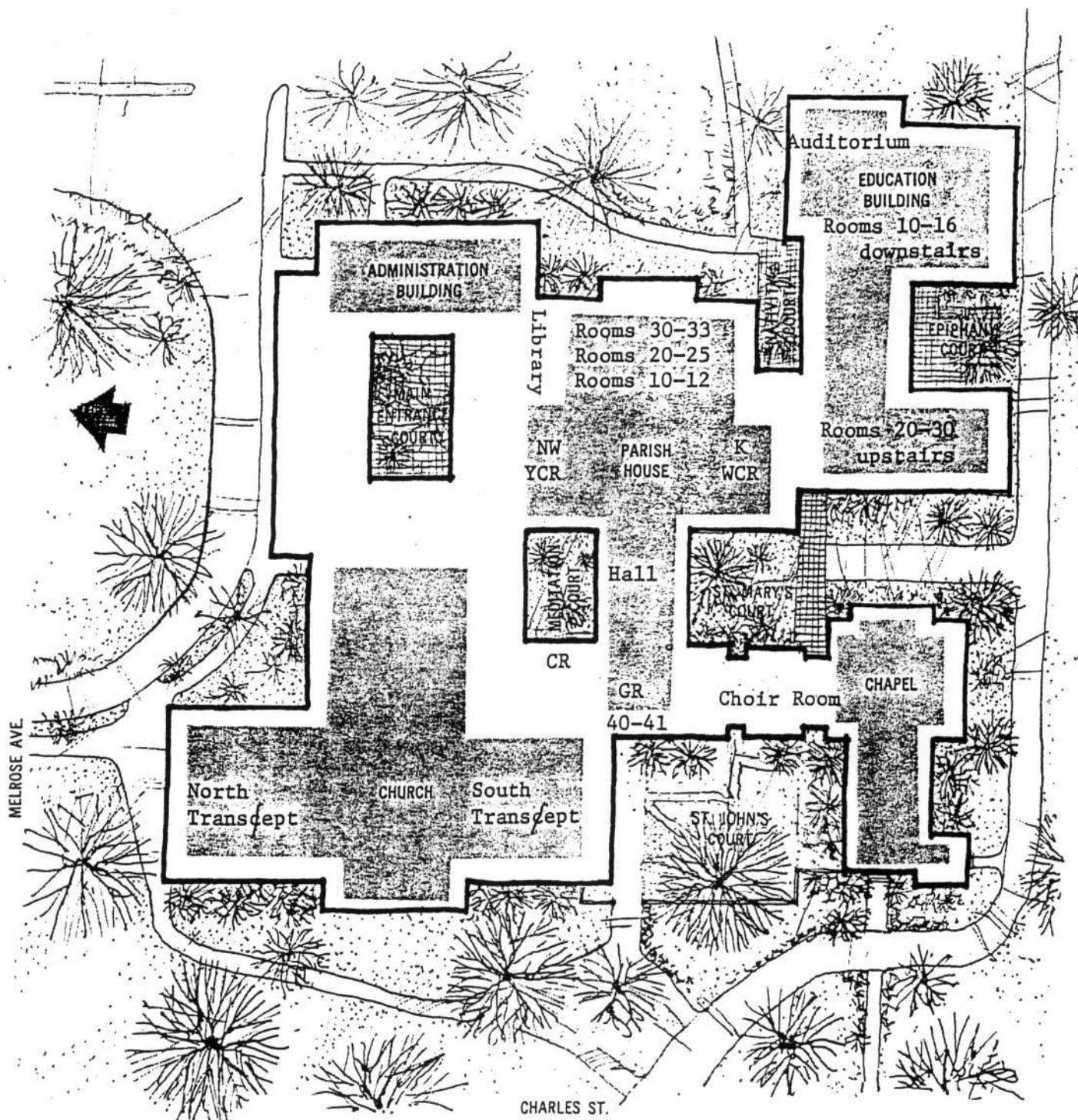


B-1381

B-1381
Plate 2
Church of the Redeemer
Baltimore, MD
View of sanctuary and north
transept - stained glass window

the Church of the Redeemer

5603 North Charles Street • Baltimore, Maryland 21210 • IDlewood 5-7333



Rooms 30, 31, 32, 33: Top Floor
 Rooms 20, 21, 22, 23, 24, 25: Middle Floor
 Rooms 10, 11, 12: Basement
 K - Kitchen, 1st floor
 WCR - Woman's Council Room, Upstairs

NW - North Wing of Parish Hall
 YCR - Youth Council Room, Upstairs
 CR - Cloister Room
 GR - Guild Room, End of Parish Hall
 Rooms 40, 41: Upstairs

BA-1381

Plate 3

Church of the Redeemer

Baltimore, MD

Schematic Plan of original compounds and additions by Pietro Belluschi

Source: Church of the Redeemer

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

76°37'30"
39°22'30"

35'

BAVNESVILLE 1.9 MI

UNIVERSITY
DEPARTMENT
CORP

Baltimore East MD

SE/4 Baltimore 4359000m N

15' Quadrangle

N3915-W7635/7.5

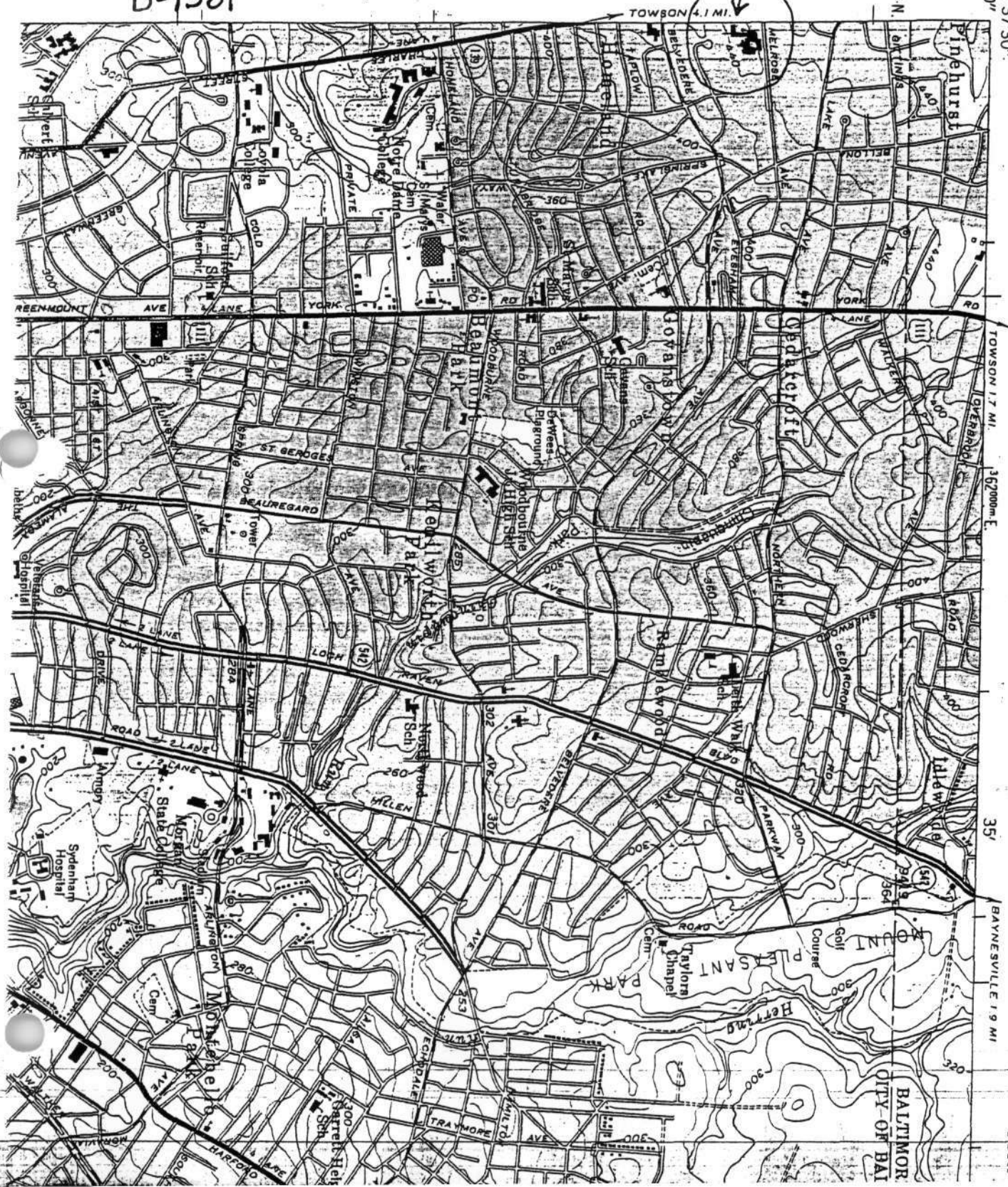
1953

Scale

1:24,000

Church of the Redeemer
Baltimore, MD
SE/4 Baltimore
15' Quadrangle
1953

1:24,000
B-1381





Church of the Redeemer
5603 North Charles Street
Baltimore, MD
Baltimore County, MD

B-1381

Jennifer Feldman

January 2003

Maryland Historic Trust

North Facade and St. Paul's Courtyard

#1



Church of the Redeemer
5603 North Charles Street
Baltimore, MD

Baltimore County, MD

Jen Feldman

January 2003

Maryland Historic Trust

St. Paul's Courtyard
#2

B-1381



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Church of the Redeemer
5603 North Charles Street
Baltimore, MD
Baltimore County, MD

Jennifer Feldman
January 2003

Maryland Historic Trust

Gable roof from St. Paul's courtyard
#3



Church of the Redeemer
5603 North Charles Street
Baltimore, MD
Baltimore county, MD

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January 2003

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Main Entrance from St. Paul's Courtyard
#4



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Baltimore, MD
Baltimore County, MD

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West Facade

#5



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Church of the Redeemer
5603 North Charles Street
Baltimore, MD
Baltimore County, MD

Jennifer Feldman
January 2003
Maryland Historic Trust
South Facade of the chapel

#6



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Church of the Redeemer
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Baltimore, MD
Baltimore County, MD

Jennifer Feldman
January 2003

Maryland Historic Trust

Education Building from the Epiphany Court

#7



Church of the Redeemer
5603 North Charles Street
Baltimore, MD
Baltimore County, MD

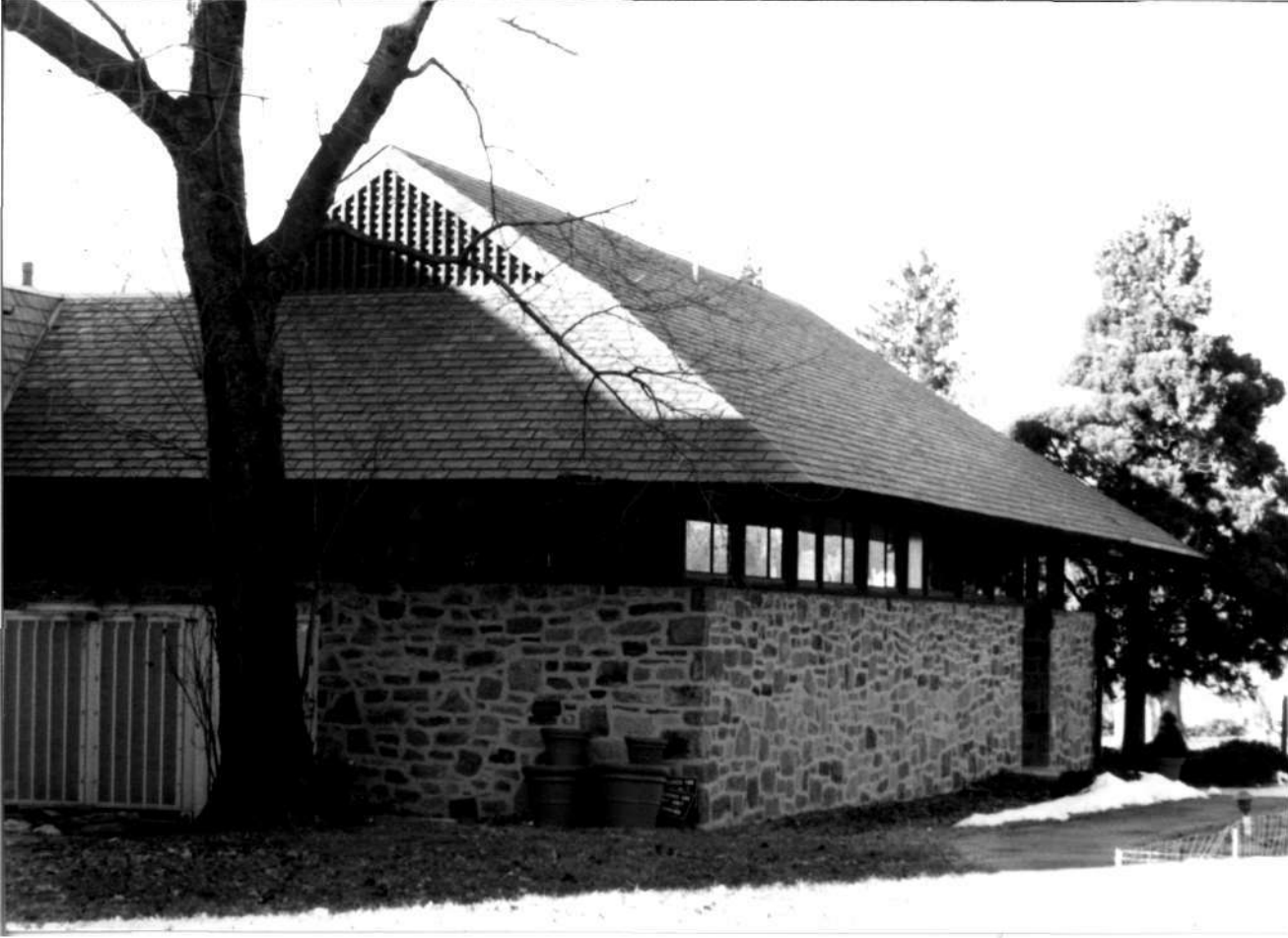
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East Facade of the education building
#a



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Church of the Redeemer
5603 North Charles Street
Baltimore, MD
Baltimore County, MD

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Administration building
#9



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Baltimore, MD
Baltimore County, MD

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Coatracks in corridor backing the nave
#10



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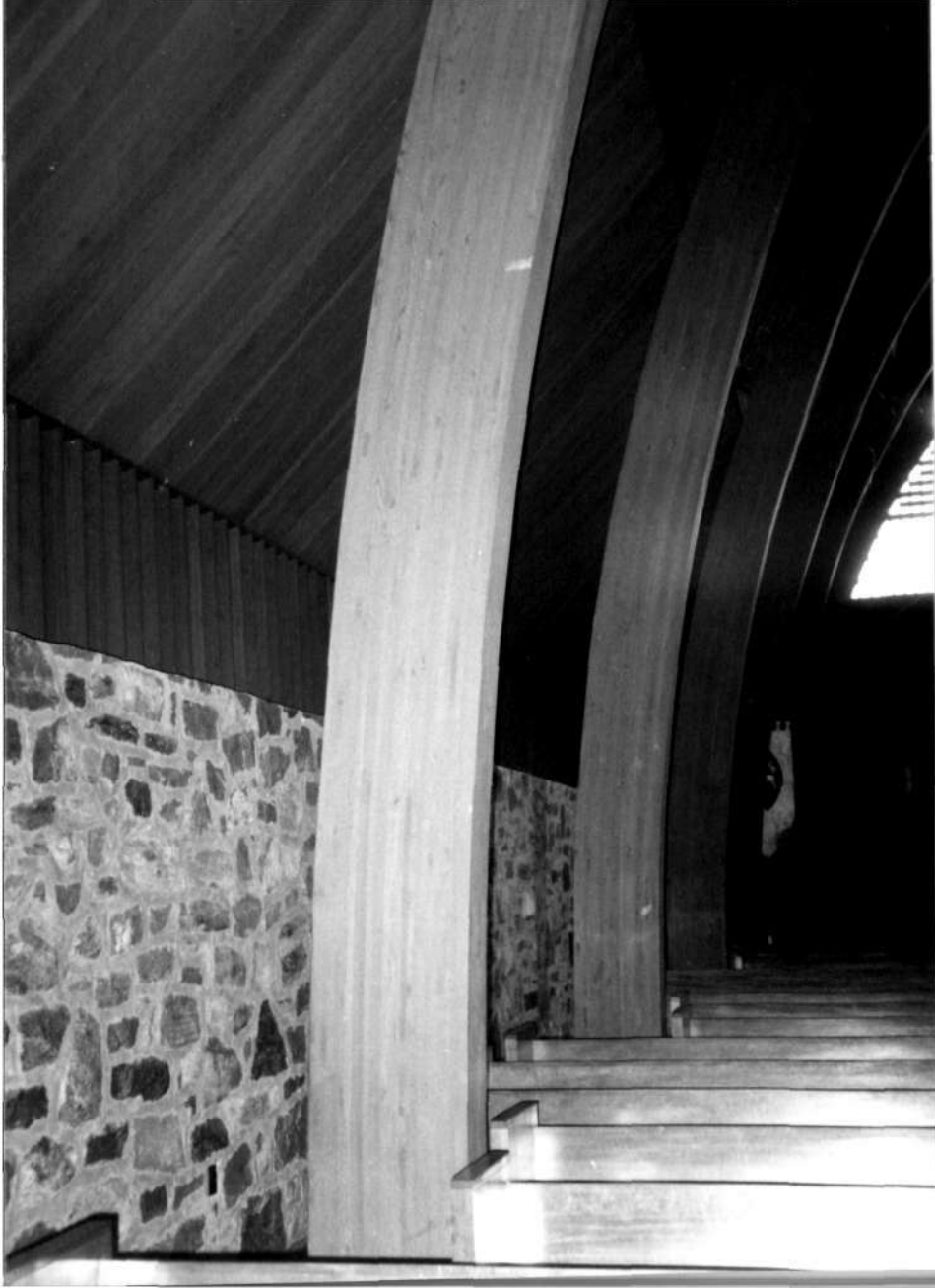
Church of the Redeemer
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Baltimore, MD
Baltimore County, MD

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January 2003

Maryland Historic Trust

Interior Facing St. Paul's Courtyard

#11



B-1381

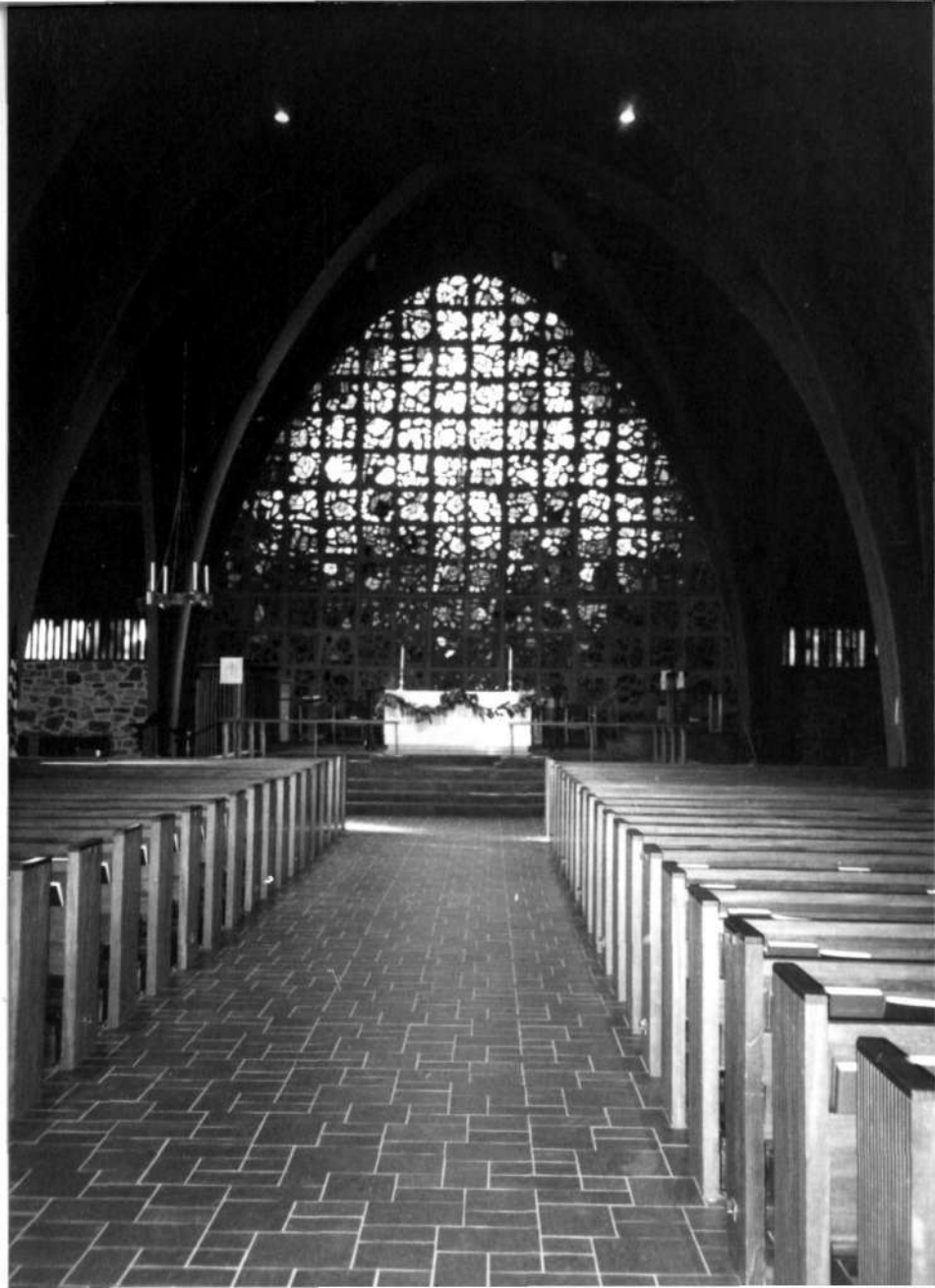
Church of the Redeemer
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Baltimore, MD
Baltimore County, MD

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North Interior Wall

#12



Church of the Redeemer
5603 North Charles Street

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Baltimore, MD

Baltimore County, MD

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Interior Facing altar

#13



Church of the Redeemer
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Baltimore County, MD

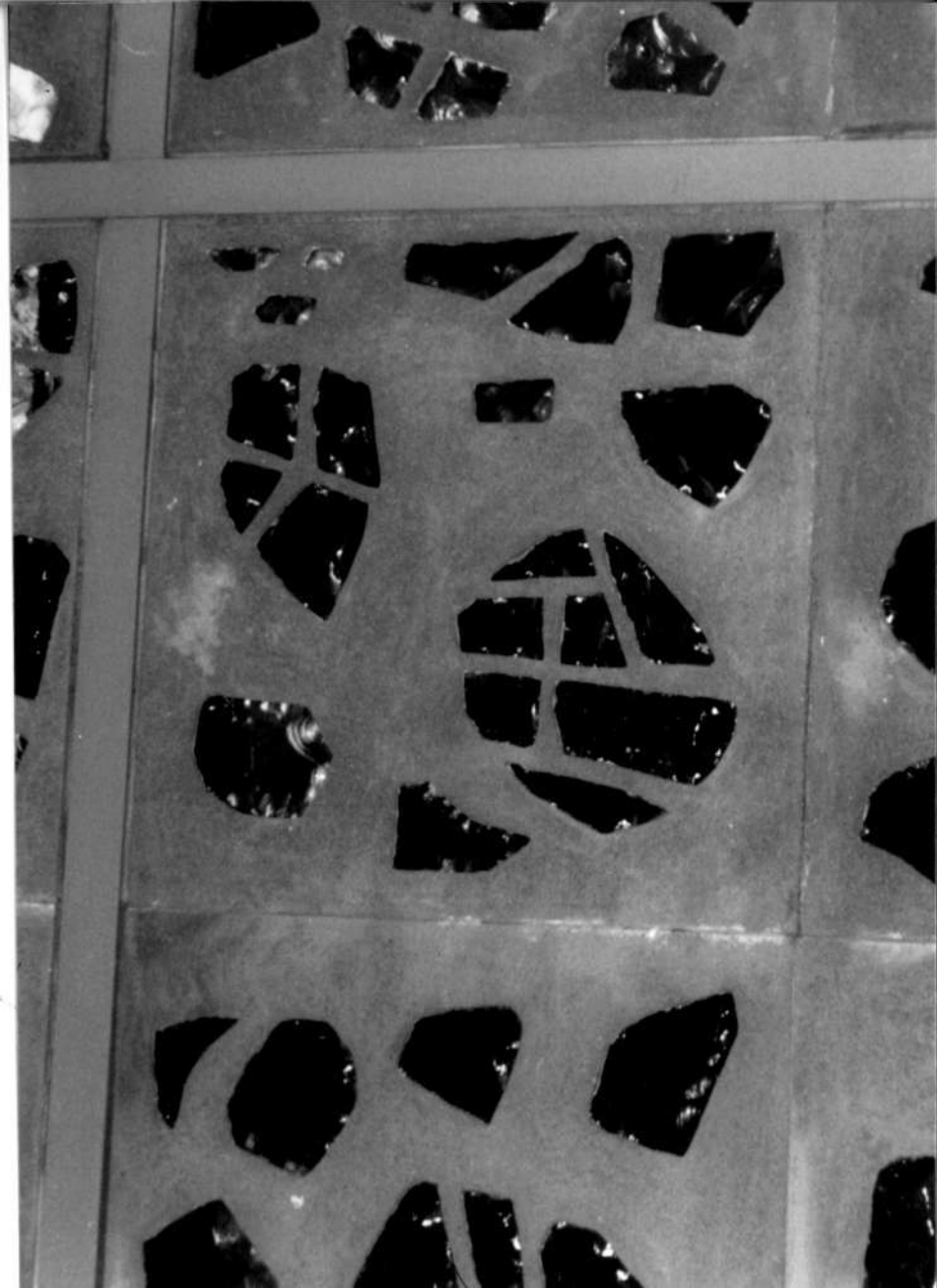
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Maryland Historic Trust
Stained glass window

14



Church of the Redeemer
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Baltimore, MD
Baltimore County, MD

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Exterior detail of stained glass window

#15